

UPCOMING PUBLICATIONS

Exhibitions

PETER NORVER
Jan-Feb 1994

LAURA KURGAN
Feb-Mar 1994

BRUCE TOMB & JOHN RANDOLPH (100A)
April-May 1994

QUEER SPACES-QUEER HABITS
May-June 1994
organized by Beatriz Colomina, Eve Kosofsky Sedgwick, Dennis Dollens, Cindy Patton, Robin Lewis, and others.

Forums

ECO-TEC INTERNATIONAL FORUM #1
LOS ANGELES
Spring 1994
with Los Angeles Forum for Architecture and Urban Design

ECO-TEC INTERNATIONAL FORUM #5
SAN FRANCISCO
Spring 1994
with ZAES (Art and Architecture Exhibition Space)

ECO-TEC INTERNATIONAL FORUM #6
CORSICA, FRANCE
Summer 1994
Equal partners of the International Research Center for Environmental Art and Architecture in collaboration with L'École de Chaillot in Paris and Association pour la Conservation et la Valorisation du Patrimoine de Morsiglia in Corsica

THIS ONGOING SERIES OF EVENTS IN CORSICA WILL CONTINUE TO COMBINE THEORY AND PRACTICE WITH PROJECTS SUCH AS, HEARTFELT, A PROJECT TO REVIVE THE RAPIDLY DISAPPEARING TRADITIONAL ARTS AND CRAFT BY ARTIST MEL CHIN, INTRODUCTION OF CONTEMPORARY ARCHITECTURE WITHIN THE TRADITIONAL CONTEXT BY ARCHITECT NEIL DENARI, RECYCLING WATER FOR DOMESTIC AND COMMERCIAL USE, BY LANDSCAPE ARCHITECT NEILS LUTZEN, PROJECT CONDES, DEVELOPMENT OF A VIRTUAL TOURISM THROUGH THE APPLICATION OF ADVANCED MILITARY TECHNOLOGIES BY KYONG PARK, AND THE ASSESSMENT OF TOXICITY AND RECLAMATION OF A MAJOR ABANDONED ASBESTOS MINE FACTORY, HEADED BY TOM MEREDITH, SOCIAL GEOGRAPHIES FROM MCGILL UNIVERSITY, MONTREAL, ALAN BAKER, A ROTANIST FROM THE UNIVERSITY OF SHEFFIELD, ENGLAND WHO SPECIALIZES IN HYPER ACCUMULATING PLANTS AND BARI THOMAS, FROM THE ENVIRONMENTAL PROTECTION AGENCY OF NEW YORK.

WANTED: PROPOSALS

QUEER SPACE MANIFESTOS/PROPOSALS

Flaming through outer space? Or creating your inner child? ACTING UP, going down, carrying on. Hang around, come across, put out, jerk off, log on, boogie down, work through, fashion forward, lay back. Safety. Danger. Uptown. Downtown. Ask. Tell. Where are the traces of all our queer ancestors? Where did they arrive, shelter, display, depart, depart? Melvin Dixon says: "I'll be somewhere listening for my name."

Vices and discontents. Trade, betrayal, tradition. Erasures - racism - race, labor, labor, loafing, and luxury, and loneliness. A homeless person's "right to privacy" - where does it live? Younger and older, effeminate/femme/feminine/masculine/hitch. Commotions, emotions, movements. Dignity/pride/exhibitionism/shyness/shame/attitude/public displays of affection.

"All the rage"

When is a march a parade a demonstration? The dictionary says: "Queer from German *quer* (oblique, cross, adverse)."

WHAT MAKES SPACE QUEER? HOW TO GIVE QUEER SPACE A HISTORY AND A FUTURE, A POWERFUL PRESENCE? WHAT'S THE QUEEREST IN UTOPIAS, IN DIASPORAS, IN ENVIRONMENTS, IN ENTITIES, IN BOWLING LEAGUES, IN HEALTH AND ILLNESS, IN SOLIDARITY, IN URBAN PETS, IN NATIONALISM AND COSMOPOLITANISM, IN SELF-DEFENSE, IN CYBERSPACE, IN JOBS AND NO JOBS, IN FILM AND VIDEO, IN THE CHRISTIAN RIGHT, IN MEMORY, IN THE HYPOCRISIES, IN THE HIGH SCHOOLS, IN DANCING AND WALKING, IN CIVIL SOCIETY, AND IN INTERIOR DECORATING? THE STOREFRONT FOR ART AND ARCHITECTURE IN NEW YORK IS SOLICITING QUEER SPACE MANIFESTOS AND MANIFESTO/PROPOSALS FOR A COLLECTION EDITED BY EVE KOSOFKY SEDGWICK WITH BEATRIZ COLOMINA AND DENNIS DOLLENS, AN INSTALLATION CURATED BY CINDY PATTON, AND OTHER POSSIBLE INSTALLATIONS/EVENTS (VIDEOS/ BILLBOARDS/ PERFORMANCES/ MONUMENTS/ KALLIS, CIRCLE LINE CRUISES/ BARNEY'S WINDOWS/ETC.) AROUND NEW YORK, TIMED FOR 25TH ANNIVERSARY OF STONEWALL THIS SUMMER. MANIFESTOS AND MANIFESTO/PROPOSALS CAN TAKE ANY FORM BUT SHOULD BE TWO 8 1/2" X 11" PAGES OR LESS INCLUDING ANY DRAWINGS. (PROPOSALS, IF INCLUDED, NEED NOT BE DETAILED AT THIS STAGE). PLEASE SEND BY JANUARY 1, 1994 TO:

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STOREFRONT FOR ART AND ARCHITECTURE
97 KENNAMERE STREET, NEW YORK, NY 10012
TEL. 212-431-5795 FAX 212-431-5795

UPCOMING PUBLICATIONS

Reports 5

GROUND ZERO: THE MORTAL CITY
Guest Editor: Peter Lang
Winter 1994

THE CONTEMPORARY CITY IS UNDER ROCKET SIEGE IN THE EAST AND UNDER SOCIAL RIOT IN THE WEST. EACH AND EVERY INDIVIDUAL IN THE GLOBAL COMMUNITY IS BOTH SPECTATOR AND PARTICIPANT IN THE URBAN CARNAGE RESPONSIBLE BOTH FOR THE INTERNATIONAL ADMINISTRATION OF VIOLENCE AND ITS PROFITABLE DOCUMENTATION FOR WORLD MARKET CONSUMPTION. "COMMUNITY" AND "SOCIAL CONTRACT" NO LONGER PRE-OCCUPY FAMILIAR BOUNDARIES OF PERCEPTION. CAN WE CAGE STRAIGHT INTO THE EYE OF THE CITY OF DEATH?

(to be published with Princeton Architectural Press)

DONALD ALBRECHT
PETER ANDERS
LEBBUS WOODS
LAURA KURGAN
HERBERT MUSCHAMP
RICHARD PLUNZ
GRAHAM SHAPE
CLAIRE WEITZ
MARK WIGLEY
and more

Reports 6

ARCHITECTURE BEYOND BUILDING
Editors: Shirin Neshat & Amargo Marras
Spring 1994

OUTCOME OF A SERIES OF FOUR DIALOGUES BETWEEN WRITERS, ARTISTS AND ARCHITECTS, SOCIOLOGISTS, ORGANIZED BY STOREFRONT FOR ART & ARCHITECTURE IN COLLABORATION WITH URBAN CENTER BOOKS, IN SPRING OF 1993, ARCHITECTURE BEYOND BUILDING ABANDONED THE VIEW OF BUILDINGS AS THE ONLY CONSTRUCTS OF ARCHITECTURE, AND HIGHLIGHTED THE FIELD'S NEED TO CONFRONT AND TAKE ON OTHER DISCIPLINES AND ISSUES. THESE EXCHANGES EXPLORED ARCHITECTURE AS CULTURAL, SOCIOLOGICAL, PHILOSOPHICAL AND VIRTUAL SPACES.

Frankenstein Up Front: Space, Crisis and Psyche
Brian Borgeson and Leon Golub
Real Virtuality

VITO ACCONCI AND MANUEL DE LANDA
Surfacing the Scratch
MARY MISS, HANI RAHID AND MARK WIGLEY
Architecture of Knowledge
STANLEY ARONOWITZ AND LEBBUS WOODS
and other articles

Fronts 5

STOREFRONT: 1982-1993
Spring 1994

AN EXTENSIVE DOCUMENTATION OF STOREFRONT'S 12 YEAR HISTORY, INCLUDING SELECTED EXHIBITIONS, PROJECTS, AND FORUMS. THIS PUBLICATION WILL TRAVEL THROUGH THE EARLY 1980'S STREET PERFORMANCE ARTS, TO THE LATE 1980'S SITE-SPECIFIC INSTALLATIONS, TO CONCLUDE WITH THE 1990'S LATEST PROGRAMS OF ECO-TEC INTERNATIONAL FORUMS AND THE NEW SERIES OF COLLABORATIVE BUILDING PROJECTS.

(to be published with Princeton Architectural Press)

Fronts 6

Eco-Tec 1992-93
Summer 1994

THIS PUBLICATION WILL DOCUMENT THE PAST THREE ECO-TEC INTERNATIONAL FORUMS, A SERIES OF ENVIRONMENTAL CONFERENCES AND PROJECTS IN CORSICA, FRANCE (1992 & 93), AND IN NEW YORK CITY (1993). ECO-TEC IS AN ONGOING PROJECT WHICH WAS ORIGINALLY CONCEIVED AS A PROGRAM TO FOCUS ON TECHNOLOGY AND THE ENVIRONMENT AS SEEN THROUGH A CULTURAL LENS, AND TO DESIGN PROGRAMS WHICH PROMOTE INTERNATIONAL AND MULTI-DISCIPLINARY APPROACHES FOR INFORMATION EXCHANGE AND REALIZATION OF CONCRETE PROJECTS.

(to be published with Princeton Architectural Press)

AVANT TRAVAUX
MEL CHIN
NEIL DENARI
MANUEL DE LANDA
MARK DEPT
DENNIS DOLLENS
JEAN GARDNER
FELIX GUATTARI
CINDY KATZ
SHALUN LOVITJOV

NEILS LUTZEN
AMARGO MARRAS
KYONG PARK
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KATHLEEN SHATTER
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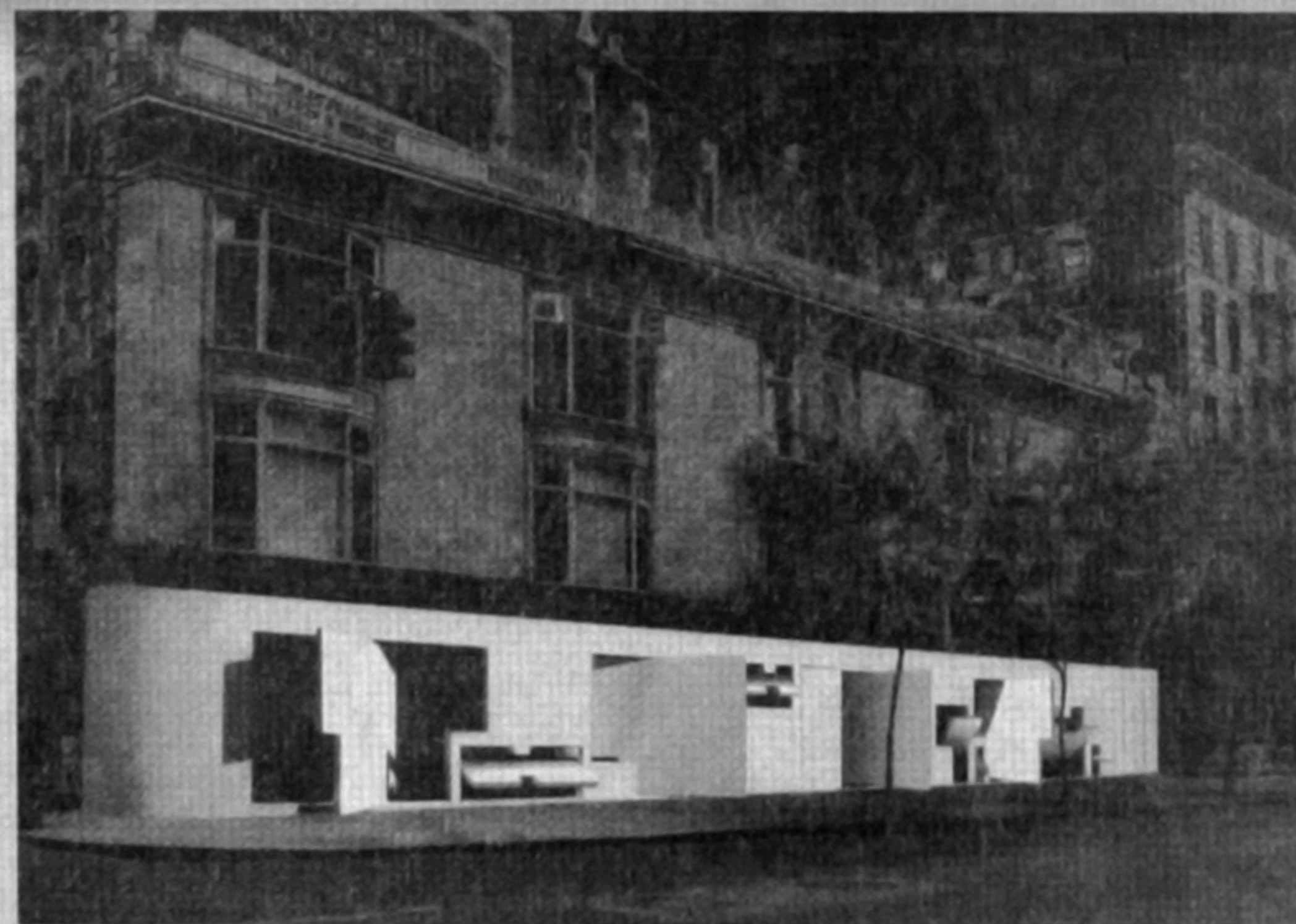


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A Collaborative Building Project

13 NOVEMBER 30 DECEMBER

Vito Acconci + Steven Holl

Vito Acconci + Steven Holl

13 November to 30 December 1993
Gallery Hours: Tuesday - Saturday 12-6pm
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Conceived by
SHIRIN NESHAT and KYONG PARK

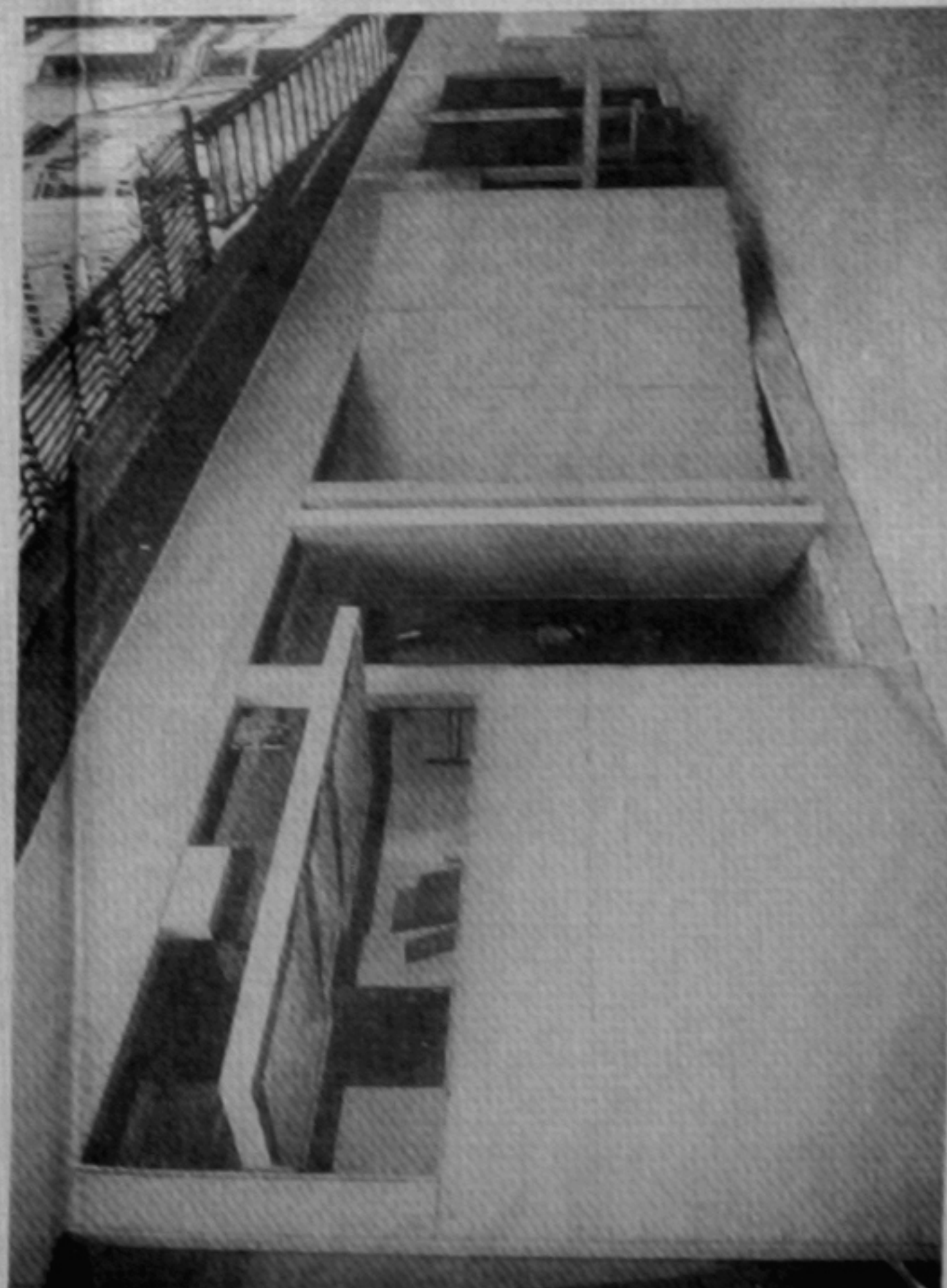
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2, 3, 4, by DINO SANCHEZ
1, 5, 6, 7, 8, by KYONG PARK

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MARGIN AS CENTER

OVER THE YEARS THE OLD FACADE OF STOREFRONT, BEING SOMEWHAT DULL AND DECIPHERED, HAS ALWAYS BEEN GENEROUS IN ACCEPTING MANY INTERVENTIONS FOR ARTISTIC CHAOS. FIRST WAS THE STENCILING OF "STOREFRONT" BY JOHN FENDER, A SUPER-GLAUPIT TRULY VERNACULAR TO THE ANARCHISTIC URBANITY OF ARTISTS AS RENEGADES. THEN, JAMES KEYDIN CATHARTIC, PASCAL FANTAUZZI, AND TERENCE VAN ELSLANDER INSERTED FIVE PORTABLE TOILETS INTO THE FACADE. OPEN AS A GALLERY, FOR PUBLIC USE, THESE COMMODITIES OF OUR PRIMAL SUSTENANCE ELICITED THE DRAWING OF OUR CIVILITY INTO THE COMPOST OF SUBMISSIVE AND MEANINGLESS CONSUMPTION, A SYNDROME OF POST-INDUSTRIAL CITY. FATIGUED OF ART, AS ONLY A REPRESENTATION, THE TOILETS COUNSELLED ART TO EMBRACE FUNCTIONALITY AND UNDELETED IT AS A PHYSICAL EXPERIENCE.

LATER, CAME THE INSTALLATION OF "FORMWORKS AND BLACKOUTS" BY MARK WEST. THROUGH A SERIES OF BOLLARDS, CONCRETE WAS POURED INTO SACS OF FABRIC THAT WERE ATTACHED OUTSIDE. WHEN FORMED, THESE AMORPHIC MEMBERS, IN CURVACIOUS FORM, MADE EVERYONE PASSING TO TOUCH. SO CARESSING, THE WAY PEOPLE HANDLED THEM, EVEN THIS MATERIAL MATTER REMINDS US OF THE IMPOSSIBILITY OF TACTILE EXPERIENCE IN THE BUILT ENVIRONMENT. WITH OUR VISUAL APPETITE STILL DICTATING TEXTURES, PATTERNS AND MATERIALS OF CITY, THE RE-EMERGENCE OF TACTILITY SEEMS IMPOSSIBLE, UNLESS ALL ARTISTS AND ARCHITECTS BECOME BLIND.

WITH THIS PROJECT, REMOVING THE OLD FACADE, MANY VOICED THEIR DISCOMFORT AT THE ARRIVAL OF KNOWLEDGE THAT WOULD CHANGE THE ANONYMOUS PHYSICALITY OF STOREFRONT. ITS HUMBLE STATE OF PRESENCE CERTAINLY



REFLECTED THE KIND OF INDEPENDENCE AND DISTANCE THAT STOREFRONT KEPT FROM THE MANICURED STATURE OF THE DOMINANT INSTITUTIONS.

THE OLD FACADE CAN ALSO CREATE AN EQUALLY PARTISAN HISTORY, LIKE THE OLD ONE. THE RESISTANCE TO THE CHANGING FACADE IS IDENTICAL TO THE CHANCE. PEOPLE ARE FEARSOME, OF STOREFRONT ITSELF. PEOPLE OFTEN SAY HOW MUCH THEY LIKE US THE WAY WE ARE AND THAT USUALLY MEANT STAY SMALL AND GRASS ROOT. THIS RHETORIC OF "WE LIKE YOU TO STAY SMALL" IS LIKE THE IMPOSSIBILITY OF CHILDREN REMAINING SMALL AND ADORABLE FOREVER. MUCH THE SAME, STOREFRONT MUST GROW, IN STRENGTH AND PROSPECTIVITY, PROPORTIONAL TO ITS AGE. THE NOTION OF STAYING THE SAME IS CONTRARY TO EXPERIMENTATION WHICH MUST ALWAYS LOOK FOR NEW AND OTHER THINGS. THEREFORE, AT LEAST FOR ME, THE NEW FACADE MEANS NEW THINGS FOR STOREFRONT.

OVER THE YEARS STOREFRONT REPRESENTED TWO THINGS, THEORETICAL WORKS AND MARGINAL IDEAS. THE ORGANIZATION HAD THE MEANS OF DISCOURSE IN THE FORM OF DRAWING, MODELS, PHOTOS AND TEXTS. THIS WILL BE ITS FIRST DISCOURSE ON A BUILT FORM AND, IF THE THEORETICAL WORKS WERE LEFT IN THEIR STANDARD TIME FOR ACCEPTANCE, THEY LOSE THE URGENCY OF THEIR IDEAS AND ARE HISTORIC THE MOMENT THEY BECOME REAL. REALITY, THEREFORE, HARDLY BENEFITS FROM IDEAS IN EMERGENCE AND THE TIME THAT SEPARATES THE CONCEPTION AND MANIFESTATION OF IDEAS IS THE CASE.

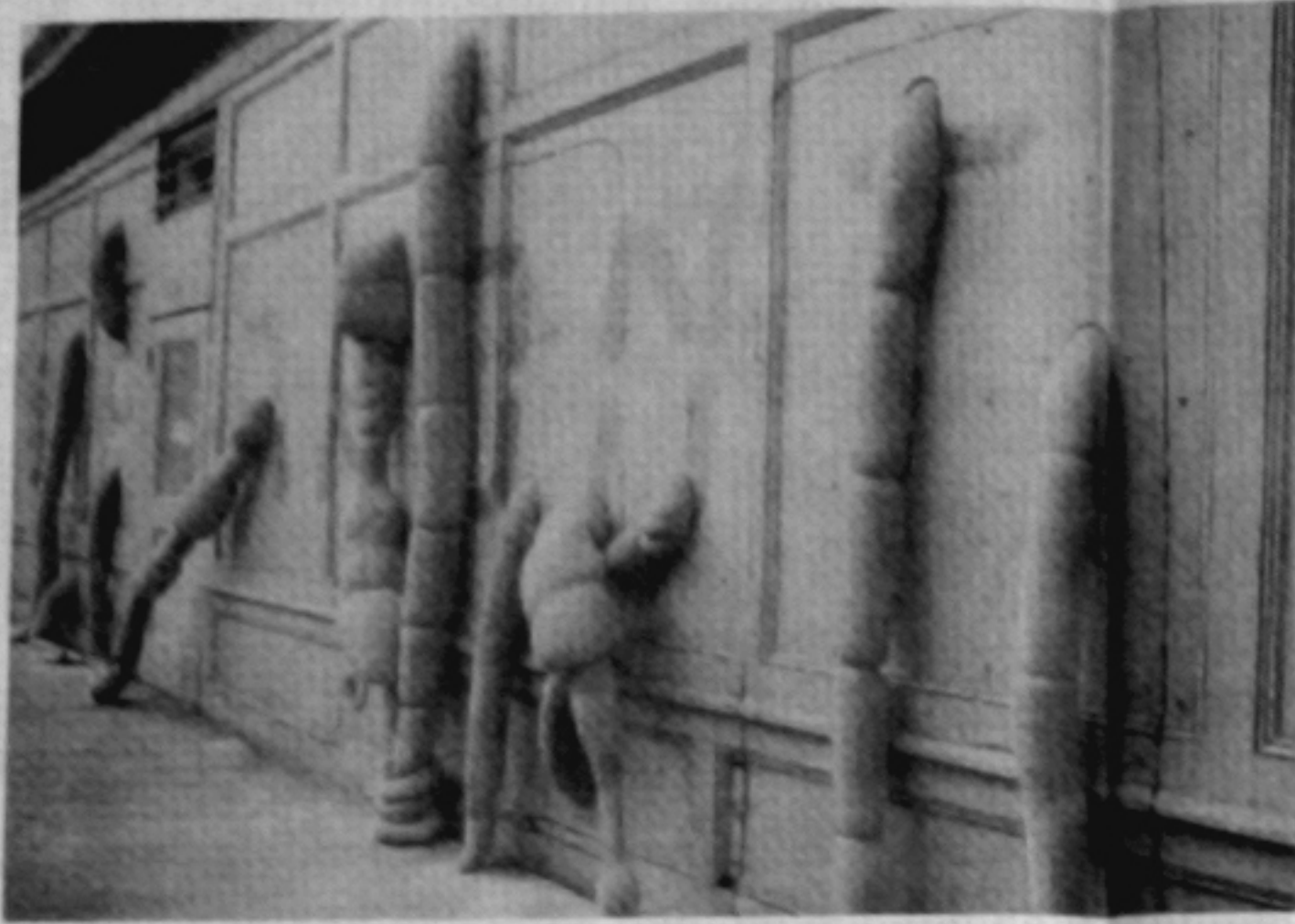
SURE THE EXPOSITION OF IDEAS, IN THE FORM OF REPRESENTATION, WILL CONTINUE AT STOREFRONT BUT WHY NOT EXHIBIT AN ENVIRONMENT THAT IS BUILT RATHER THAN PROJECTED? THIS PROJECT IS AN EXPERIMENT IN BUILT FORM AND NOT ON PAPER. EXPERIMENTS ARE NOT EXCLUSIVELY ON PAPER BUT, THEY TOO, CAN HAPPEN IN THE ACT OF BUILDING. THE SEPARATION THAT EXISTS BETWEEN THEORY AND BUILDING IS A MAJOR INFRACTION IN THE DISCOURSE OF AESTHETIC AND, FRANKLY, WHAT REALLY DIFFERENTIATES THEORY AND PRACTICE IS ONLY THAT THEY ARE BUILT OR YET TO BE BUILT.

THIS CHAMPIONING OF REALITY HAS A PURPOSE. THE CHARACTER OF THE BUILT ENVIRONMENT IS CRITICAL TO THE CIVILITY OF OUR SOCIAL BEHAVIOR. WITH CITIES IMPLICATED, BY VIOLENCE AND SEPARATION, THEORIES ON PAPER SEEM MEANINGLESS AND HOPELESS. IDEAS AND THEORIES SHOULD EMBRACE THE REALITY, IN WHICH WE RESIDE, AND IT IS NO LONGER SUFFICIENT TO JUST THINK, DRAW OR WRITE. IF THE "BUILT" IS AT FAULT TO BE CHANGING, THEN IDEAS SHOULD BE BUILT AND TRIED. THEORETICAL WORKS ARE A STACK OF REALITY THAT "WELLS," AT LARGE, ARE YET TO COMPREHEND AND ACCEPT. HOWEVER SMALL IT MAY BE, STOREFRONT IS BUILDING THIS PROJECT TO REVEAL THE REALITY OF THEORY.

THIS PROJECT IS PUTTING A GALLERY OUT INTO THE CITY. AS A BUILT EXHIBITION, THE CULTURE OF EXPERIMENT, THAT IS ALWAYS CONTAINED WITHIN THE GALLERY, IS NOW OUT AND THERE. THIS IS A NEW PROGRAM FOR STOREFRONT AND, EVERY TWO YEARS, WE WILL INVITE AND COMMISSION ARTISTS (OR ARCHITECTS), SOMETIMES TOGETHER, FOR AN EXPERIMENTAL BUILDING PROJECT.

STOREFRONT IS A FORUM FOR MARGINAL IDEAS, THE KIND THAT ARE WITHOUT ECONOMIC, POLITICAL AND AESTHETIC DOMINANCE. HOWEVER, IF THE RECENT CHANGES IN THE WORLD MEAN SOMETHING, IT IS ABOUT THE CHANGE IN THE MEANING OF IDEAS. WHILE THE DOMINANCE OF CENTERS WAVER, NEW IDEAS, INDIVIDUALS AND INSTITUTIONS ARE EMERGING. CHANGES ARE IN ORDER AND, NETWORK CENTERS, AND BEYOND THEM, ARE IN THE MAKING. THE CONCEPT OF THE MAIN AND THE ALTERNATIVE BECOMES VOID, AND THE NEW PORTION OF "MARGEN" WOULD BE TO REDUCE THE CENTER IN ORDER TO OCCUPY IT.

THE PROJECT IS ALSO ABOUT THE CONTEMPORARY STATE OF PUBLIC AND PRIVATE SPACES AND THEIR CONTRADICTIONS THAT



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GOVERN OUR SOCIAL AND URBAN SPACES. FOR SPACES KNOWN AS PUBLIC, SUCH AS PARKS, CORPORATE PLAZAS AND NEW RIVERSIDES, SECURITY AND SURVEILLANCE ARE THE RULES OF THEIR SUSTAINMENT. IN PLACES LIKE TOMPKINS SQUARE PARK AND THE BATTERY CITY PROMENADE, PUBLIC AND PRIVATE SPACES ARE TERRITORIALY WAGED AND AMBIGUOUS. RACIAL IDENTITY AND ECONOMIC STATUS ARE THE INGREDIENTS OF EXCLUSION AND INCLUSION. EVEN ON SPACES THAT ARE OPEN AND EXPANSIVE, THERE EXISTS AN INVISIBLE BOUNDARY OF PRIVATE DRAWS TO CONTROL THE PUBLIC.

ON THE OTHER HAND, PRIVATE SPACES ARE BECOMING PUBLIC SPECTACLES. SPACES OF HOUSING PROJECTS ARE THE MARKETS OF UNDERGROUND COMMERCE. STRAY BULLETS, LIKE WINDY AND DONALD, CHANNEL THE INTIMACY OF PRIVATE LIVES FOR PUBLIC CONSUMPTION. AS THE VIOLENCE HALF-TONES THE GLOSS OF OUR CITIES, WINDOWS, DOORS, AND WALLS BECOME SMALLER AND THICKER. THE REDUCTION OF PENETRATION AFFIRMS VIRILLOU'S INTERPRETATION OF ARCHITECTURE AS A FORM OF DEFENSE. THIS TIME, URBAN NOT MILITARY. BUILDING MATERIAL IS NOT FOR DECORATION BUT THE MATERIALIZATION OF OUR SPATIAL VIOLENCE.

THE IRONY OF THE LAST DECIDE IS THE SIMULTANEOUS CONVERSION OF PUBLIC SPACES INTO PRIVATE, AND PRIVATE SPACES INTO PUBLIC. THE DIFFERENCES, CRITICAL FOR THE DEFINITION OF BOTH PRIVATE AND PUBLIC, ARE NOW INVISIBLE AND AMORPHOUS. SPACES, PHYSICAL OR OTHERWISE, ARE NOW PRIVATE AND PUBLIC, SIMULTANEOUSLY OPEN AND

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9 James Calvert, Frank Fantauzzi and Terence Van Elslander (1992)

10 "Formworks and Blackouts" Mark West (1992)

11, 12 Vito Acconci and Steven Holl



CLOSED, AT THE SAME TIME.

12

THIS PROJECT MODIFIES STOREFRONT'S OWN REALITY OF WHAT IS INSIDE AND OUTSIDE, PRIVATE AND PUBLIC. MADE OF OVER-SIZED PIVOTING DOORS, LINKED BY SMALLER OPENINGS THAT VERTICALLY ROTATE INTO TABLES AND CHAIRS, THE NEW FACADE DONATES THE INTERIOR SPACE OUT INTO THE CITY WALK, AND YET, STEALS THE OUTSIDE TO INSIDE. THE LONG AND TRIANGULAR SPACE, THAT EMBARKS STOREFRONT, IS NOW DIVIDED INTO FIVE PARTS, EACH ROTATIONAL TO THE DEGREES COMMANDED BY THE FOUR LARGE, HORIZONTALLY PIVOTING DOORS. WHEN COMPLETELY OPEN, THE SPACE THAT PREVIOUSLY IMPRISONED THE ARTS FOR PRIVATE AND EXCLUSIVE VIEWING ITSELF BECOMES AN ENVIRONMENT OF PUBLIC DISCOURSE. WHEN COMPLETELY CLOSED, IT'S LIKE THE FORTRESS THAT THE CITY IS. THERE ARE NO ORNAMENTS OR MODELS INSIDE, JUST AN OPEN AND EMPTY SPACE FOR ALL TO ENTER. IT MAKES NO DISTINCT, POLITICAL OR ENVIRONMENTAL STATEMENT, AND BUT INTUALLY LACKS ANY STYLISTIC MOTIVES. IT'S QUIET, NEUTRAL AND INDETERMINATE, THEREFORE, MORE RELEVANT.

THE NEUTRALITY OF ITS FORM IS A REFLECTION OF A COLLABORATION THAT DEDUCED INDIVIDUALITY. BEING NEITHER ALL ACCONCI OR ALL HOLL THIS PROJECT, IN MANY WAYS, SUBVERTED THEIR OWN AUTHORITY. ALTHOUGH THE RESULT MAY IMAGINE THOSE WHO EXPECT A CUMULATIVE EFFECT FROM A COL-

LABORATION. I AM INTRIGUED BY THEIR CANCELLATION WHICH UNDERMINES THE MYTH OF MASTER ARTIST AND ARCHITECT. THE COLLABORATION HOPED FOR THE MERGING OF DISCIPLINES BUT, INSTEAD, OUTLINED THEIR DISTINCTIONS, HIERARCHY, TERRITORIALITY AND INSECURITY. AESTHETICS BECAME OFFENSIVE AND DEFENSIVE. THIS TENSION IN AESTHETICS CONTRASTS SHARPLY WITH THE MYTHS OF THEIR INDEPENDENCE AND UNQUENCHED. MULTI-DISCIPLINARISM IS HARD FOR THE DISCIPLINARY PURISTS AND THE VIOLENCE IN COLLABORATION MAY IN THE END BE GOOD FOR BOTH ART AND ARCHITECTURE.

Kyong Park

AS STOREFRONT TURNS

COLLABORATION IS NOT UNUSUAL IN THE WORLD OF ART. THERE ARE MANY COLLABORATIVE TEAMS IN THE HISTORY OF ART, ARCHITECTURE, DANCE, MUSIC AND THEATRE; PERRAULT/LEVAU AND LEBRUN, BRECHT AND WEIL, GRACIE AND GEORGE; AND TODAY, ROBERT VENTURI AND DENISE SCOTT BROWN, SIMON AND GARFUNKEL, DILLER+SCORDIO, ARNE ZANE/BILL T. JONES, TODD WILLIAMS/BILLIE TSUEN, AND GILBERT AND GEORGE, TO NAME A FEW. THESE COLLABORATIONS ARE LONG TERM, SELF IMPOSED AND OFTEN TIMES COMBINED WITH THE ELEMENT OF AN INTIMATE RELATIONSHIP.

ANOTHER KIND OF CONTEMPORARY COLLABORATION HAS ITS SOURCE OUTSIDE THE ARTISTS THEMSELVES AND IS SUGGESTED, EVEN IMPOSED BY A MUSEUM OR OTHER SPONSORING ORGANIZATION. IN THESE CASES (ONE RECENT AND CONTENDING EXAMPLE IS THE GUGGENHEIM MUSEUM'S PARKING OF ARTISTS FROM EUROPE AND AMERICA IN THE OSMOSIS SERIES), THE COLLABORATIVE TEAMS ARE SOMETIMES DETERMINED BY THE SPONSOR AND SOMETIMES BY THE ARTISTS. AND, IN MOST INSTANCES, THE CONTRIBUTIONS OF THE INDIVIDUAL PARTNERS REMAIN RELATIVELY CLEAR IN THE RESULTING HYBRID.

ONE UNUSUAL ASPECT OF THE VITO ACCONCI AND STEVEN HOLL COLLABORATIVE PROJECT FOR STOREFRONT IS THE ARTISTS' CONTRIBUTIONS ARE NOT SEPARATE AND DISTINCT—ONE CAN NOT EASILY IDENTIFY WHO CONTRIBUTED WHAT, WHO THOUGHT OF WHAT. ANOTHER DIFFERENCE COMES FROM STOREFRONT'S UNIQUE POSITION AS AN INSTITUTION AND ITS RELATIONSHIP TO THE STREET. THE ACCONCI/HOLL PROJECT IS NOT ABOUT CREATING ANOTHER ART PROJECT IN THE BASTION OF A MUSEUM OR PERFORMANCE SPACE, BUT RATHER, ABOUT CREATING A PROJECT THAT BRIDGES THE OUTSIDE AND THE INSIDE OF A SPACE WITH A PIECE THAT IS NEITHER ART NOR ARCHITECTURE, NEITHER FACADE NOR STOREFRONT BUT SOMETHING IN-BETWEEN THAT HAS A REAL LIFE AND FUNCTION IN THE COMMUNITY WHERE IT LIVES. IN A FASHION, ACCONCI AND HOLL HAVE CREATED SOME RARE FLOWER OR BIRD BY COMBOS. BECAUSE THEIR PIECE IS A FACADE BUT NEGATES A FACADE, IS A DOOR BUT NEGATES A DOOR, IS A WALL BUT NEGATES A WALL, IT HAS THE ABILITY TO CANCEL AND AFFIRM ITSELF IN THE SAME BREATH. THE ACCONCI/HOLL PROJECT IS A HYBRID OF THE MINDS—A HYBRID THAT POSSESSES EVERYTHING AND NOTHING AND, FOR THIS REASON, IT HAS THIS STRANGE POSITION OF AN HERMAPHRODITE, SOMETHING THAT IS A COMBINATION OF DISPARATE OR CONTRADICTIONARY ELEMENTS.

THIS PROJECT'S ODD POSITION IN THE WORLD DID NOT COME EASILY FOR EITHER ACCONCI OR HOLL. AS THIS INTERVIEW WILL REVEAL, BOTH PARTIES AGONIZED OVER THE COLLABORATION AND AT TIMES FOUND IT EXTREMELY DIFFICULT. LIKE ANY RELATIONSHIP, WHETHER PERSONAL OR PROFESSIONAL, THEY SUFFERED AND AT TIMES COMPROMISED THEMSELVES WITH THE HOPES OF CREATING SOMETHING ELSE OR OTHER.

BECAUSE OF THIS TENSION I HAD DECIDED TO INTERVIEW THEM ALONE AND THEN TOGETHER, HOPING THEY WOULD SPEAK MORE FREELY ABOUT HOW THEY ACTUALLY FELT. IN THE END I INTERVIEWED THEM TOGETHER IN AN EFFORT NOT TO SEPARATE OR ALIENATE THEM MORE, WITH THE THOUGHT THAT IF NEED BE, I WOULD INTERVIEW THEM ALONE AFTERWARDS. IT IS VITO WHO SUGGESTED INSTEAD OF THE OTHER THAT BOTH OF THEM WRITE NOTES IN THE MARGINS OF THE INTERVIEW, SAYING WHAT THEY REALLY WANTED TO SAY BUT WERE UNABLE OR HAD NOT THOUGHT OF AT THE TIME. WHAT FOLLOWS THEN IS AN ABRIDGED COLLABORATIVE INTERVIEW WITH DERARISTIC(?) NOTES BY VITO ACCONCI AND STEVEN HOLL.

Claudia Gould

INTERVIEW WITH VITO ACCONCI AND STEVEN HOLL

CLAUDIA GOULD: Being invited by Storefront to curate this project has been like being asked to organize a dinner where the main ingredients had already been selected. It's a bit unclear what my role should be or should have been. Rumor has it that the two of you put yourselves together. I True, and—if so, how did it happen?

VITO ACCONCI: We started a project together in 1988, in Washington DC. It was ill-fated—we never got to a real design phase. We started to have ideas together, but we never really got to work out a design together.

STEVEN HOLL: We had a concept and we had a huge site—the site in front of the National Portrait Gallery—in the heart of downtown at Seventh Ave Northwest.

CG: What were you asked to do?

VA: To make what they called an "art walk." The site was an L-shaped area of seven blocks. They were probably asking us to "adorn" the area; what we wanted to do was "organize" it. In either case, we were being asked to deal with landscape, cityscape—sidewalks and streets—not buildings.

SH: We produced a tiny document as a conceptual strategy for an urban experience. It was called "A Space Above, A Space Through and A Space Below."

VA: Separately, we made sketches for different areas. We jotted down general design ideas. They saw what we had and accused us of deconstructing Washington.

CG: How had you come together then, how did you know each other?

SH: When I first came to New York in 1976-77, Vito was

very much in the spotlight. I went to Anthology Film Archives to see a screening of his videos. Vito, I was sitting in the front row watching you pace back and forth. Afterwards I went up to you, very informally, and asked if you had ever collaborated with an architect. Do you remember?

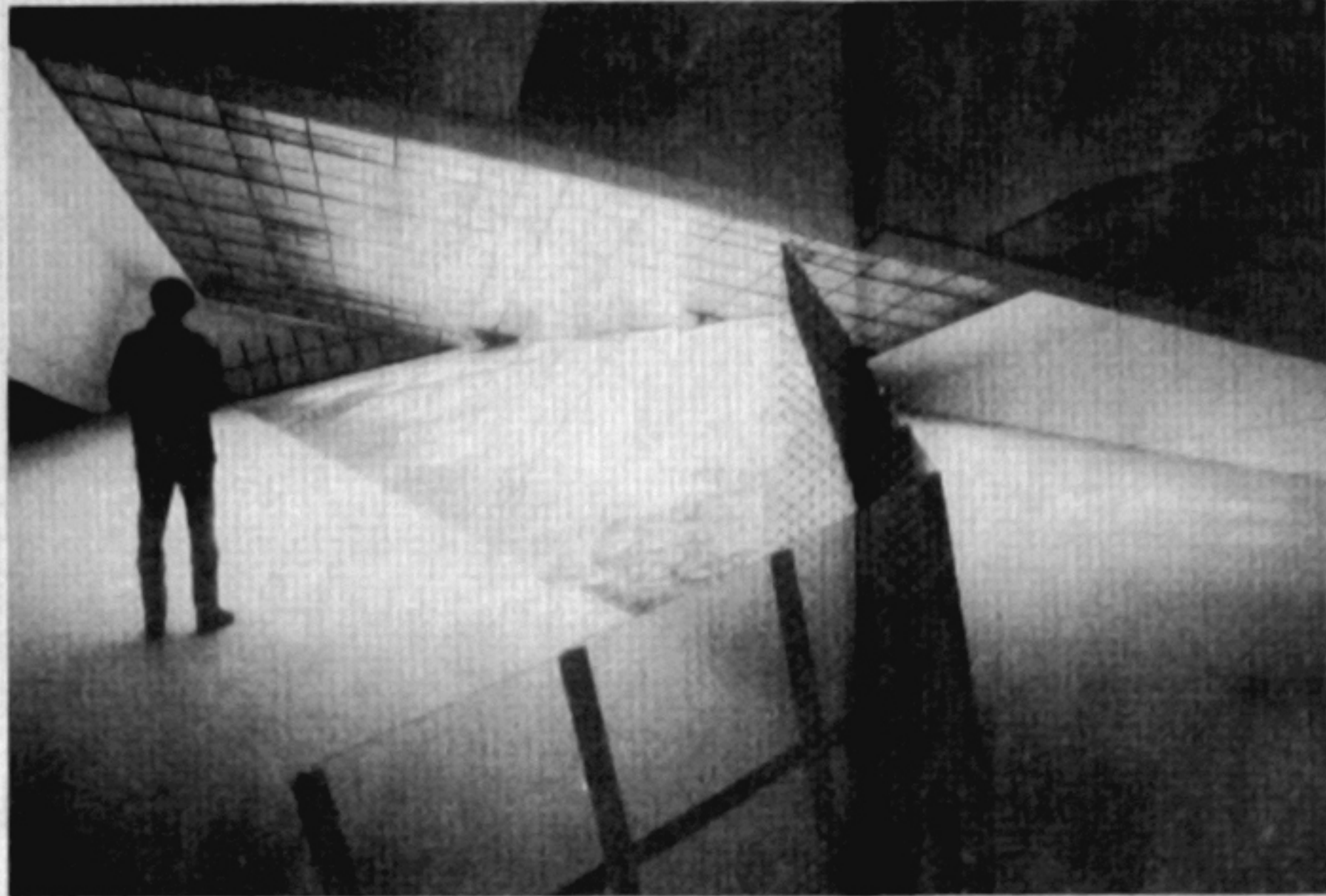
VA: No.

SH: I remember—both of your shoes were untied (all laughing). I said maybe, some day, we could work together.

CG: What made you decide to be an architect?

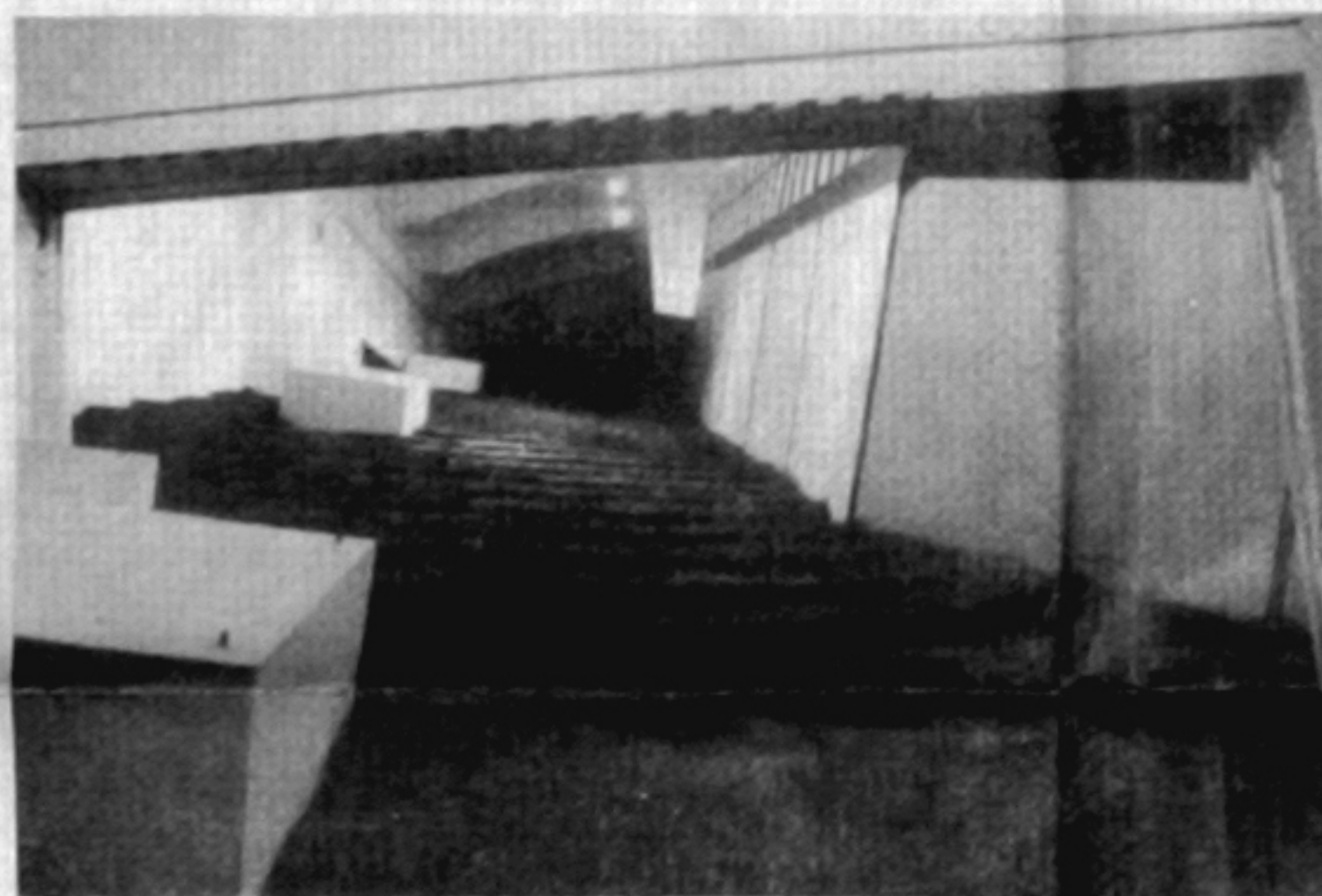
SH: As an undergraduate student of architecture, I studied

Vito Acconci, Temporary Renovation of the Renovated MAK Central Exhibition Hall, Vienna (1993)



painting and drawing in the art school. I loved the interaction there and considered dropping out of architecture for art. When I came to New York I had a very good idea about what was going on in the art world. I knew all of Vito's work, and was also interested in Dennis Oppenheim's work.

CG: It's interesting that you had considered being a



Vito Acconci, Temporary Renovation of the Renovated MAK Central Exhibition Hall, Vienna (1993)

painter. Steven, I don't see any schism in your wanting to be a painter, with the sort of work you do as an architect. I see more of a schism in Vito's relationship to architecture. Do you want to be an architect, Vito?

VA: I see what I am doing as architecture and not art. I spend more time with architects than with artists.

CG: Vito, for years you have been gracefully moving between mediums: Writing, performance, video, film, and sculpture. In 1980 you made High Rise—a plastic building. In 1981 Peeling House, also of plastic. You seem schizophrenic or maybe multiphenetic. I don't feel that from you, Steven.

VA: I don't know about "grace," the movement was more agonized than that. I got to the end of one phase, got to a dead end, and then I had to get out, meandered over to another phase. I think of myself as doing architecture or, at least, something like architecture. Maybe this caused some of the problems with the collaboration; each of our roles were not distinct enough.

CG: Why do you wish you were an architect?

VA: Art as we know it—museum art, gallery art—is a closed system with its own rules.

CG: The world of architecture seems even more closed or perhaps more academic. An artist is encouraged to break ground, to do anything and be anything. Art offers complete freedom for work and for an artist's identity. I agree that the orthodox art world epitomizes a closed and private system.

VA: Sure, as an artist, you can do anything you want because it's protected by the art world, and isolated inside the art world, whereas architecture exists in the middle of other worlds. You walk down the street and you're walking through architecture. No matter what you do, you're in an architecture as you do it, you're being influenced by that architecture as you do it. Architecture is part of the everyday world with everyday rules. After working for so many years, in museums and galleries, I welcome restrictions like: "You have to put up a railing here." I might not want to put up a railing, but now, I have to find a way to have a railing that doesn't announce itself as a railing—I'm forced into ingenuity.

CG: So you see architecture as not having the same pretension as art?

VA: The pretension of art comes from its closure. Is realm is "pure" art whereas architecture, by its nature, is applied art—even as theory, it has to be applied to other worlds in order to exist. The art world is complex in itself. It has its own agents, its own receivers, its own distribution system; it's self-supportive and self-sustaining. It demands belief, like religion, if there's doubt, the system collapses.

CG: Yes, I understand the differences in terms of the world with regard to architecture, the systems of each etc. However architecture is big stakes, permanence (for the most part) instead of the ephemera of art. The "architecture world" is about as

closed and lethal as they come; much heavier than the art world could ever be. I will step lightly here, it is simply my feeling as an outsider looking in.

SH: I don't think it is quite the same. Architects can agree and they can publish in a certain set of magazines but, in the end, if it isn't built it does not exist as an experience for others. The history of architecture is a part of the environment of the time, which is rather exciting. Go to Vicenza and look at Palladio's buildings. He speaks through these buildings and these spaces. The real speaking is of space and the material. Once something is built, it is there, it is a part of the experience.

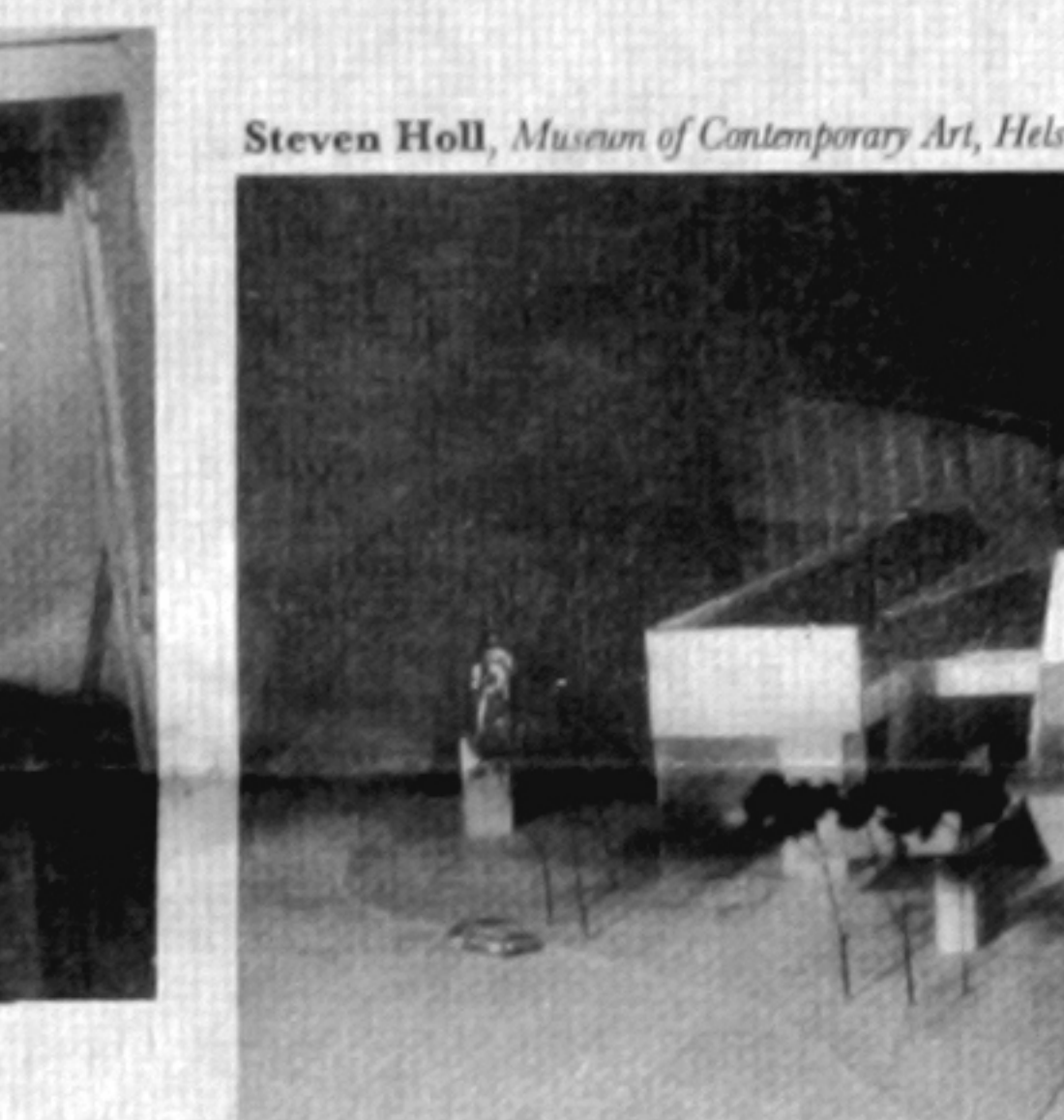
VA: When you enter a museum or a gallery you're, in effect, saying: "I am an art viewer"—by extension, you're separating yourself from the "others," from those who are not viewers. When you are walking through a doorway, or climbing up a stairway—whether or not you know anything about theories of architecture, conventions of architecture—you're an architecture user, just like anybody else, and you're influenced by that architecture; you're a victim of that architecture, just like anybody else.

SH: I asked a cab driver to name his favorite building in New York. He liked the Guggenheim but didn't know about the inside, "...those bed springs they have on the floor." He doesn't understand the art and, therefore, won't go into the building. Vito and I agree that the Storefront project should penetrate that barrier.

When you enter Storefront you will think, "I am an art viewer. I am going to open the door and go in." That's the difference between what's happening on the street and what is happening inside; there are two worlds. The interesting moment is when worlds spill over and mix. Vito and I shared an interest in breaking down, destroying, or interacting with the kind of wall between the two worlds. The project has an energy that addresses public and private space.

VA: From the beginning, what interested both of us, was not a project that was "for" Storefront or "about" Storefront but a project that could, in fact, change Storefront—that would provide a new use for Storefront.

CG: You were working to contribute a new identity for Storefront?



Steven Holl, Museum of Contemporary Art, Helsinki (1993)

VA: We wanted the Storefront as a building, as a place, to be part of the city. You wouldn't have to go in, you could get something from the outside, you'd have something to use on the outside.

CG: Steven, let's go back to my perception that you are content as an architect. I never felt that you were trying to be an artist.

SH: I build ideas and that is what an artist does. To build fantasies excites me. To have an idea, like the Helsinki Museum Project, with an idea that you can't find the end of. This is a fantasy and an art project.

CG: Your art is in the form of architecture and I am saying Vito is a visual artist-thinker, who wants to be an architect.

VA: When you say "architecture" you're describing a specific field, but the word "art" is problematic; it's an evaluative word—it doesn't just describe something, it justifies something, and glorifies something. When I'm collaborating with an architect, either one of us might be doing art.

CG: What is interesting about your work together is that the roles are not defined. How has this project challenged your notions of collaboration? Better yet, what is collaboration?

VA: Both of us wanted a working method in which one set of ideas collided with the other, maybe, sometimes combined with the other. In the end it should be impossible to say whose part is whose.

CG: I witnessed the collision, but tell me, how did your ideas combine?

SH: The process was enormously draining, in a sense, that made it unpredictable.

VA: It was different in Washington—maybe because we never got to an actual design, we only got to theories of design.

CG: That can make a tremendous difference. Conceptualization is certainly easier than construction.

SH: What we had in Washington was a conceptual structure for an urban position in space—an attitude to unify a series of different ideas. There was an urban concept and we were doing detail concepts for each locale. I can imagine how this project would have developed. For Storefront we had thousands of self-canceling ideas. Vito would go away and I would go away and we would come back together and it would go on like this (gesturing with arms, as if going in two different directions).

VA: Compared to Washington, Storefront was agonizing.

SH: In my experience, working on different projects, there is no sure method. An idea starts to evolve and then it takes off. There is no way to know how long it will take to come up with an idea. I can tell you how long working drawings will take but, until there is an idea, the work is extremely difficult. Sometimes the idea can happen in twenty-four hours, or not at all.

CG: Steven, you have said, "A conceptual idea can drive a decision." We all agree on that. Would you describe how the conceptual ideas steered your decisions in creating Storefront?

SH: Storefront was like "bumper ideas." Vito and I were supposed to be riding in the same car, but we had different cars. Every time our cars came together, we careered off in different directions.

CG: Let's talk about creating a facade. By definition, a facade is the face of a building or an artificial or deceptive front—the public side of a private space. A facade also lends identity to a building. Does your work fall within these definitions? Have you constructed a deceptive front? Have you given a new identity to the Storefront for Art and Architecture?

SH: All of my buildings struggle against the idea of a facade. If you are building something, that has a concept or meaning, the first thing you want is to get beyond some kind of a front. Robert Venturi wrote a manifesto about the decorated shed. The idea of a false front is something he embraces and works with. I work to permeate the entirety of the space with the material and the detail of a conceptual strategy; I am trying to work deeper than facade.

CG: Certainly Storefront goes much deeper than a false front but what you have created is still, by definition, a facade.

SH: There is no facade—when it is open, it is gone. That is the beauty of the piece. I like Kyong Park's statement: "NO WALL, NO BARRIER, NO INSIDE, NO OUTSIDE, NO SPACE, NO BUILDING, NO PLACE, NO INSTITUTION, NO ART, NO ARCHITECTURE, NO ACCONCI, NO HOLL, NO STOREFRONT." That is a position without a facade.

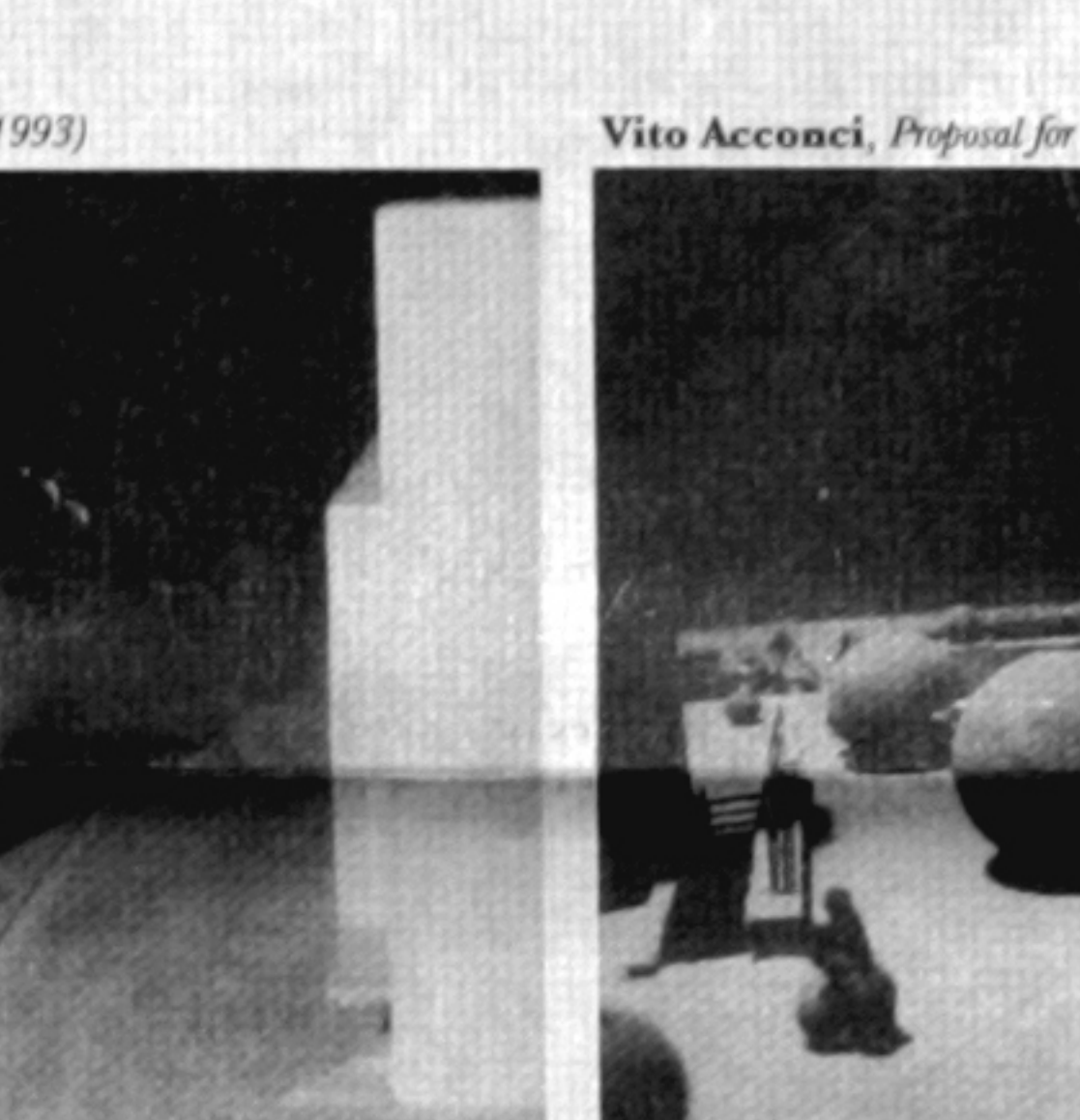
VA: What I like is that this facade is not a cover, not a surface—it's a space-maker; it's an instrument between the inside and the outside; it can make spaces inside and outside.

CG: Would you have done it differently if the piece had not been temporary?

SH: For us, it is not temporary. None of us ever thought it was temporary.

VA: From the beginning, what interested both of us, was not a project that was "for" Storefront or "about" Storefront but a project that could, in fact, change Storefront—that would provide a new use for Storefront.

CG: You were working to contribute a new identity for Storefront?



Vito Acconci, Proposal for Kasper Hall, Queens College, New York (1993)

SH: We thought that Storefront would be transformable.

The next person coming along would cut into it and transform it, and so it goes on.

VA: We had in mind that this is a gallery space, a space where people were going to have shows. We wanted to provide something that other people could use, that other people could adjust or adjust to. We wanted to make—the way I saw it—the ultimately adaptable space.

CG: What is the importance of light and dark, in the project, or open and close?

SH: Open and close is very important. This project should have opened in late summer, rather than late fall. We did not reach a decision until eight months into the process. We have a concept and a structure for something which is opening at the wrong time of year. A building has two lives; for example, I went to the Temple Ryooan-ji in the winter but then, I went again in the summer and it was a different place. All the screens were open and you could see through to the different courtyards. It was hot and you could hear the crickets. The architecture changed—it was wide open.

CG: The beauty of this project is that it will be up for the summer and the spring, and so you will be able to have those multiple experiences.

Here is a question for Steven: In spending time looking at your work, I would say that you are very concerned with the details: Lighting, windows, door knobs etc. In this project you had a hands-off approach to the details and let the detail work be done by the contractor. Vito, who one would have thought less concerned with detailing, was very interested in precision. His hand was involved in all phases of the design process. Is this the customary way that each of you work?

SH: No, this is not how I usually work, but there was no budget and I realized that I would not be able to do the details. To make the collaboration work, I decided to stay away from drawing details.

CG: But don't you think that affected the collaboration?

SH: No, I don't think so. Anyone would guess that Vito had the idea and I did all the detailing. It has turned out to be something quite different from his work and my work.

CG: The collaboration proved to be the opposite of what any of us could have imagined. There was role reversal, on both of your parts, which is the challenge and certainly the fascinating point of the collaboration.

SH: I often use a proportioning system in my work. At a certain moment you calculate a golden section to proportion the space. Vito had a system of his own and all the proportioning is Vito's. He had this module; I hadn't known that he worked with a module before but he said it has to be 7 feet two inches. Suddenly, I found myself completely silenced on the subject of proportions. The proportions are not mine, they are all Vito's

proportions, because I couldn't impose, because it was a collaboration.

VA: But, it was a collaboration. If you had one system and I had another, then neither one of us should have given in. One system should have bumped against the other, resulting in a third system.

SH: Our ideas are wildly different from one another. What I don't know is—how he has those ideas? When commenting on the Helsinki project Vito said so many things which supported my work but, when we tried to work together, it was a complete collision course.

VA: Part of the problem was the stress put on facade. The idea of putting a skin on a building didn't interest either of us. Once we started thinking of breaking that skin, once we started thinking of bulges, on either side of that skin, then maybe we got interested.

CG: I never thought that you were asked to do a facade. Initially, Storefront had hoped to change the entire structure. As all of the funding couldn't be raised, the work was reconceived on a smaller scale. The facade was the one element that could bring together the vital issues of public and private. It is the border between them and offers their one point of interception.

SH: I must say, there was pressure in the process—the funding. You have to come to a decision, and then, it has to be built. If we hadn't had an imposed deadline, I think our head-banging would have gone on for another six months.

CG: Are you saying the project is not resolved, or the structure is not resolved, or both?

SH: Both, well we'll find out.

(Both laughing)

CG: Vito, where is there no resolution? Are you going to walk by this project and say you don't feel good about this?

VA: I Hope I feel good about it. My hesitation is: The final design might have been, not so much a resolution, but a resignation. Maybe the problem is: since the idea is one of adaptation, it's impossible to decide what final design to adapt to.

CG: Do you think it was because the concept was not resolved, that "the concept drives an idea"?

SH: No